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tinue to fail. It is inevitable that they will be made so long as the midland fails to appreciate the courage and self-respect of the artists who make their homes this side of the Alleghanies. There is no reason why the Western Society of Artists should not flourish."

The Middle West is growing in importance in all intellectual ways. In matters of art it should show no lack of enthusiasm. The Society of Western Artists is made up of many of the best artists in this middle region, is eager to include every good worker, and has the interest of every one at heart. The future of the Society is assured, and the enthusiasm already awakened guarantees in advance a much more important exhibition for the coming year.

CHARLES FRANCIS BROWNE.



MINISTRY OF THE FINE ARTS

If our good clergymen would, instead of preaching the bad news of damnation, join in an earnest effort to cultivate in the masses the love of the beautiful they would help to make this present world an Elysium. Art will save us in this age of iron and cotton from becoming ourselves iron and cotton things.

By art we mean the seeing under all things the ideal—it is the hunger and thirst for the life of the mind beautifully embroidered, so to speak, by the delicate hand of imagination. To make the average man more artistic we must appeal to his mind through the avenues of a rational religion, an elevated drama, a clean newspaper, a great literature, and above all, artistic environments.

A people without art would be a people without intellectual life. We must see beauty as well as utility, must play as well as work. If I could revise the meaning of words, I should apply the word "infidel" to those who see the world always as prose, never also as a poem; who hear its noises, but have no ear for the silences of nature; who never dream a dream or paint a mental picture or behold a rainbow in the sky.

The most pressing problem of the age is the regeneration of society through art. Religion and the churches have for centuries faithfully and with commendable zeal tried to save the world, but it is a matter of regret that the results have not been commensurate with the enormous expenditure of means. But humanity will take more kindly to art as a redeemer. It will be more susceptible to its message of beauty.

Art differs from religion in this, that while the latter seeks to suppress the passions the former aspires to direct them to nobler uses. Religion eradicates, art transforms; religion would cut off the right

arm and pluck out the right eye; to art the body is as sacred as the soul. Religion would lead us to heaven maimed; art is not satisfied until the whole man is saved.

Again, art brings peace to the troubled mind, not by sapping its energies, but by creating counter activities to overcome the discord by harmony. It is by art more than by sermonizing, by great pictures more than by prayers, that the evil tendencies in us shall become regenerated.

It is a question whether an artist should ever paint battle pictures. The real mischief of war can never be told by the brush, for it is not the carnage, the blood-soaked fields, or the heart-breaking scenes which condemn war most. Such evils come also by the flood and the earthquake, the summer's sun and the winter's snow.

The shame of war lies in the violation of a moral principle, to which the poet and the orator can give expression, but which the painter cannot catch on his canvas.

A painter should, if not exclusively, generally at least, give us pictures of peaceful landscapes, the grandeur and loveliness of nature, of sky, and sea; he must reveal the "human form divine" and people his quivering canvas with beautiful women and children; he must give us scenes of quiet and sweet home life; such scenes as the great Dutch masters loved to paint.

M. M. MANGASARIAN.



RECENT WORK OF ILLUSTRATORS— HELEN MAITLAND ARMSTRONG

America is the home, so to speak, of book illustrating, a larger amount of work being produced and a higher average standard of excellence being maintained than in any other country. No inconsiderable number of our artists have won for themselves international reputations, and many who are not so well known have done work so credible that they are entitled to the meed of praise due for earnestness of effort and merit of accomplishment. Among these latter is Miss Helen Maitland Armstrong. The following six illustrations by her are reproduced by courtesy of A. C. McClurg & Co., publishers, from "Swedish Fairy Tales" and "Bernardo and Laurette." Miss Armstrong enters fully into the spirit of her text, and produces illustrations that are not merely graceful and pleasing as pictures, but are a positive enforcement of the stories she undertakes to interpret and illuminate. Book illustration has been a sort of pleasant diversion for Miss Maitland. Her principal work has been cartoons for stained glass windows and designs for mural decoration.